

239

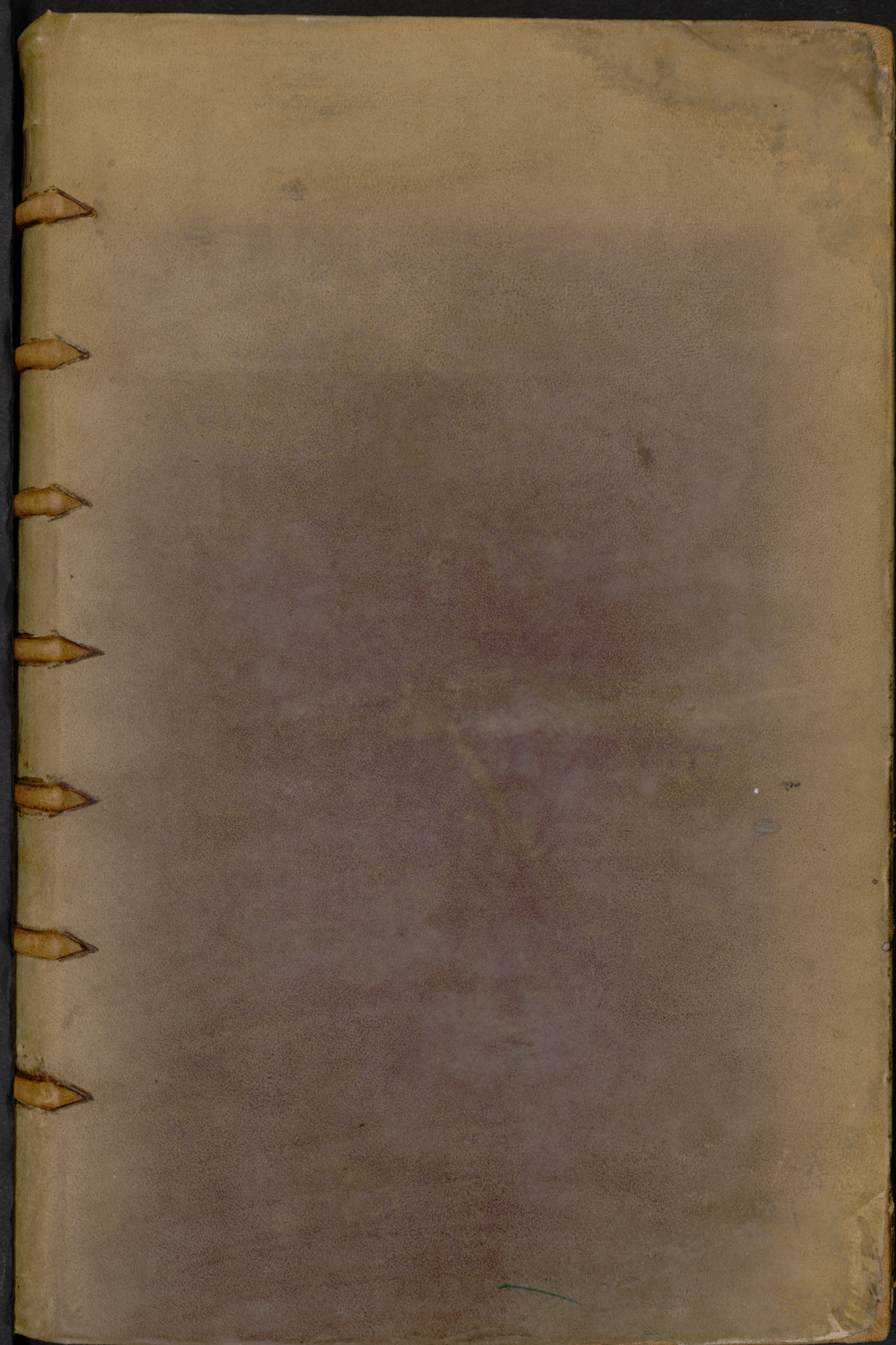
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197

RÉSERVE











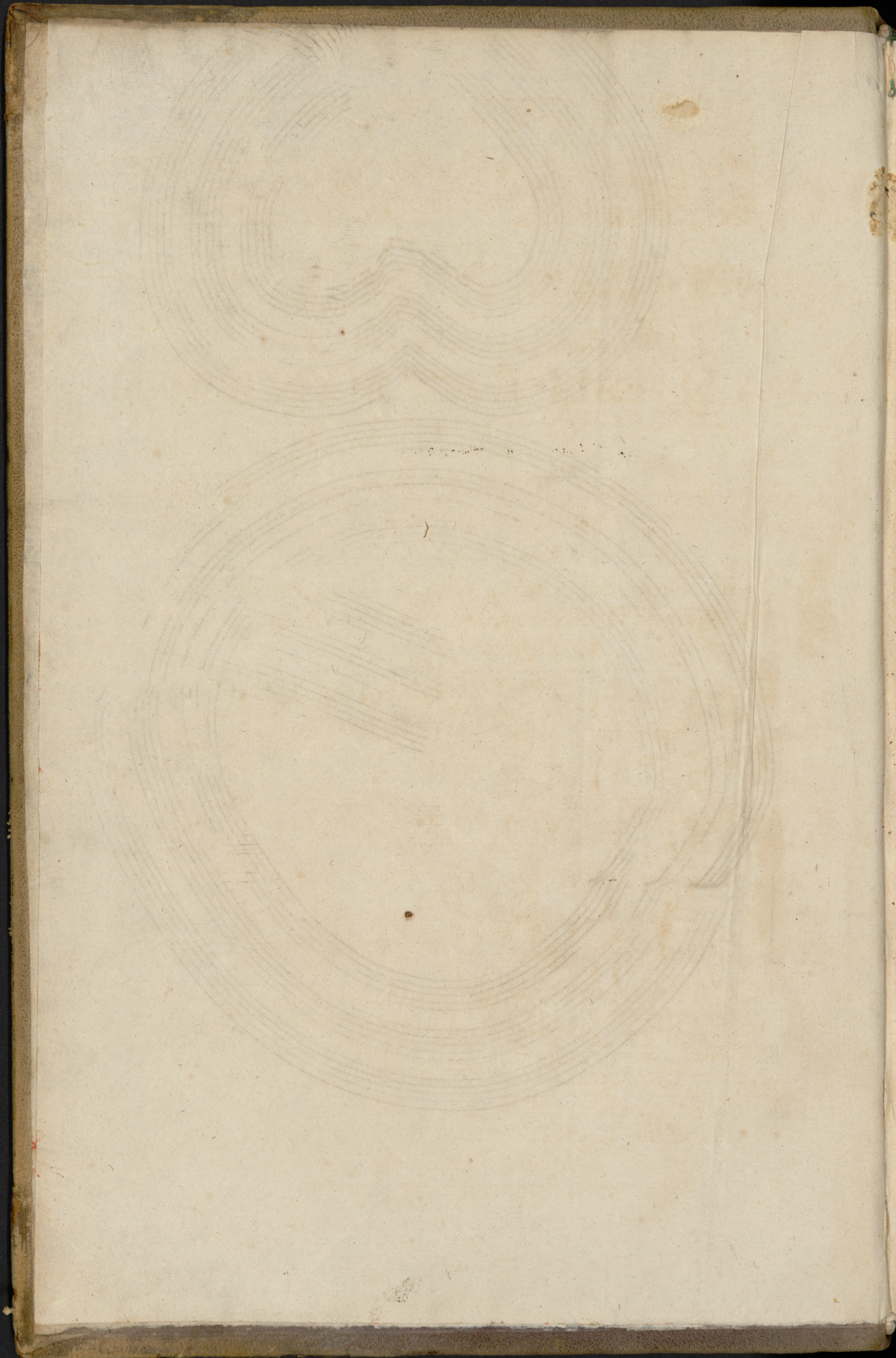
V 197<sup>a</sup>













MISSA  
QVATVOR VOCVM  
AD BASIN ORGANI.

*Audi & vide. Psal. xlv. 12.*

AVTHORE  
D. LEONORIO GONTIER  
Bellovaco, in Facultate Artium  
Parisiensi Magistro,  
Doct. Med.

M. DC. LXXXVI.

PARISIIS,  
Ex Officina CHRISTOPHORI BALLARD, unici  
Regia Musica Typographi.





## AVERTISSEMENT.



*Autheur en execution de son dessein n'a repeté aucun mot dans les Parties sinon à Cujus regni non erit finis en egard au sujet & à la Chacône ; à Osanna & Benedictus à cause de briéveté de la lettre, & au Miserere du premier Agnus Dei pour y finir avec plus d'apparat quand l'Orgue joüe. Les endroits de la Messe marquez en lettres Italiques doivent estre chantez par le Petit Chœur ; ceux en lettres Rondes par le Grand Chœur ou sera employé le Serpent pour la Basse-Continue & mesme dans le Petit Chœur au deffaut d'un Basson, d'une Orgue ou d'Instruments à cordes.*





## PAVCIS, SI PLACET.



U A S tibi, *Benevole Lector*, Musicas pagellas hic offero, nè per somnium quidem mihi venit in mentem fore ut olim prodirent in lucem. Verùm postquàm in celebrioribus Belvaci, Lutetiæ-pari-siorum aliarumque civitatum Ecclesijs repetitæ auditoribus visæ sunt non injucundæ, qui elaborandas suascerant Amici, tandèm euulgandas esse censuerunt. Re apud Dn. Typographum tentatâ mihi narrabant ex hujus Opellæ Editione utilitatis nonnihil Musicæ Rei esse acces-surum, Missam Basi Organicæ adstructam è prælo jamdudum ex-peti, nostram hanc Mûsurgis ad præclarius quiddam audendum & emittendum sin-minus exemplo saltèm incitamento esse futuram, debere me aliquid ipsorum precibus qui lucubratiunculas meas seu potius nugas tam libentèr & recinerent & audirent, alia porrò atque alia in id causati. Victus hujusmodi rationibus non ægrè manum dedi, nihil veritus Criticên Eruditorum modè *nè vagentur extra Oleas & nihil sit in Nuce duri*, aliàs sentient me forsàn nec prorsùs edentulum neque exunguem. Imò magnam apud me Censores inituri sunt gratiam, si hûc Notas suas & Animadversiones benignè con-ferant, mecùmque ad nobilissimæ Artis illustrationem lineas parallêlas ducant. Cla-mant Adversarij me neque in Scholis educatum, neque Præceptoris operâ excultum confidentiùs aggressum esse Melothesium; Sed frustrâ. Lusi tantispèr Amicorum consi-lio hortatu ac tantum-nò objurgationibus protractus in Scenam, joco id factum an seriò nondùm liquet, crediderim tamen facilè tot honestos Viros atque Artis-peritos qui nostra quantulacùmque tam amanter excipiunt recitant probant commendant, candidiores esse quàm ut turpiter adeò imponant, sapientiores quàm ut adeò gravitèr hallucinentur. Nequè tamen ita sum Narcissus, ut velim iccirco Apollinem aut Sibyl-lam mentiri. Colloquia enim cum Musicæ-Consultis, varij quâ per temporâ licuit concentûs, lectio Capitum aliquot è Kircherò, Clave-cymbali usus mediocritèr obsecun-dans cum Aure ad harmoniam non inconcinna, cæteraque id genus tum Naturæ tum doctrinæ subsidia mihi Scholæ ac Præceptoris loco adfuerunt. Agè verò Discipulus sim an Rabbini, è Thalmude an è Kabbala nihil ad Rempubicam; non *Quis* sed *Quid* Author in medium adferat id unicè ventilandum. Pingunt me alij tamquàm Cor-niculam Horatianam, & fabulam pèr planetas Musicos spargi curant; temerè pro-fectò nè quid reponam durius. Atqui proferant caput è nido clanculariæ illæ Aves, & suas quæque pennas repetitùm huc advolent, siquidem vel audeant vel possint; ac nè cessent, strenuè has *Monitorias* effulminamus. Quidquid hactenùs in Ecclesiis, in *Academijs* vel usquam aliàs meo nomine donatum est id meum constâssimè vindico, paratus cum demùm è theatro res semel disceptanda erit industriam meam publicâ exercitatione facere testatam. Monomachia mihi nulla cum ducibus aut pugilibus Scholæ quam nullus addidici. Loquacior sum, sed judicijs iniquioribus antevertendum erat; ignosce, *Lector*, & Vale.

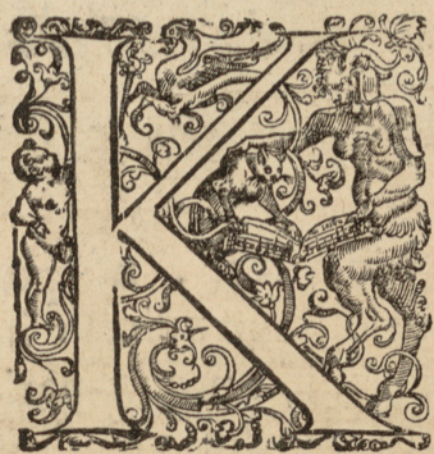
*Bellovaci, 24. Februarij 1686.*

GONTIER.

Aij



Audi & vide.



Yrie eleyson.

6 6 6 5 8 7 6 6 6 6 6 6

TENOR.



Yrie eleyson. eleyson. Kyrie e-

leyson. Kyrie eleyson. Kyrie e-

le- yson.

SVPERIVS.



Yrie eleyson. Kyrie eleyson.

Kyrie eleyson. ele- yson.

Kyrie eleyson. eleyson.





Yrie eleyson. eleyson. Kyrie e-  
leyson. Kyrie eleyson. eleyson.

## CONTRA.



Yrie eleyson. Kyrie e-  
leyson. eleyson. Kyrie e-  
leyson. ele- yson.



Trium voc.

Audi & vide.



Handwritten musical notation for the first vocal part (Soprano). The notation is on a five-line staff with a C-clef. It begins with a C-clef and a common time signature. The melody is written in a Gothic script. Above the staff, there are several numbers: 6, 7, 8, 7, 6, 8, 7, 6, 8, 7, 6. The text "Hriste eleyson." is written below the first staff.

TENOR.



Handwritten musical notation for the second vocal part (Tenor). The notation is on a five-line staff with a C-clef. It begins with a C-clef and a common time signature. The melody is written in a Gothic script. The text "Hriste eleyson. eleyson. Christe e-" is written below the first staff. The text "leyson. eleyson. Christe eleyson. Christe e-" is written below the second staff. The text "leyson. Christe eleyson." is written below the third staff.

SUPERIUS.



Handwritten musical notation for the third vocal part (Superius). The notation is on a five-line staff with a C-clef. It begins with a C-clef and a common time signature. The melody is written in a Gothic script. The text "Hriste eleyson. Christe eleyson. eleyson. Christe e-" is written below the first staff. The text "leyson. Christe eleyson. ele- yson." is written below the second staff.



BASSVS.

CHRISTE TACET.

CONTRA.



*Hriste eleyson. Christe eleyson. eleyson. Christe e-*

*leyson. eleyson. Christe eleyson. Christe eley-*

*son. e- le- yson.*



Audi & vide.



Yrie eleyson.

TENOR.



Yrie eleyson. e- le- y- son.  
Kyrie eleyson. e- le- y- son.

Kyrie eleyson. e- le- yson.

SVPERIVS.



Kyrie eleyson. eleyson. Kyri- e eleyson. e-  
le- yson. Kyri- e eleyson. e- leyson. Kyrie e-  
leyson. eleyson.



Gontier.

5



Yrie eleyson. eley- fon. Kyrie e-



le- y- son. Kyrie eleyson. eleyson.

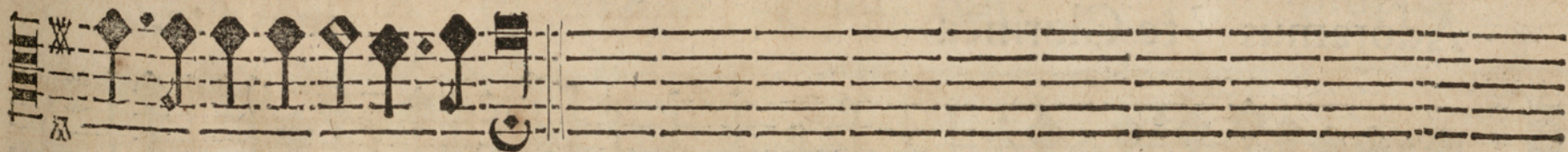
CONTRA.



Yrie eleyson. eleyson. Kyri- e eleyson. e-



le- yson. Kyrie e- le- yson. Kyrie-



leyson. ele- yson.



Audi & vide.



Et in terra.



Laudamus te.

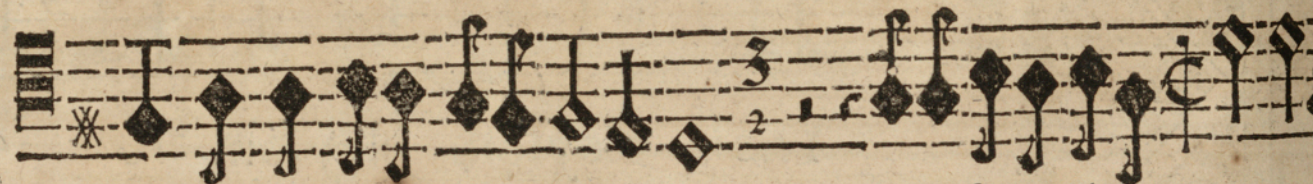


T E N O R.



T in ter-

ra pax homini-



bus bonæ vo-lun-ta-tis.

Benedi-ci-mus te.



Adoramus te Glorifica-

mus te.



Gratias

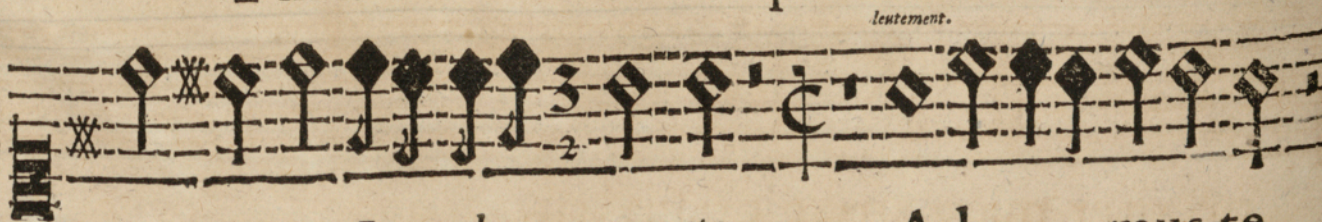
agimus tibi ppter magnā glo-

riam tu-



T in ter-

ra pax hominib<sup>9</sup> bonæ volū-



ta-tis. Lau-da-mus te.

Adora-mus te.





Et inter-

rapax homini-

*lentement.*

bus bonæ voluntatis. Lau- da- mus te.

Adora-



mus te. Glorifica-

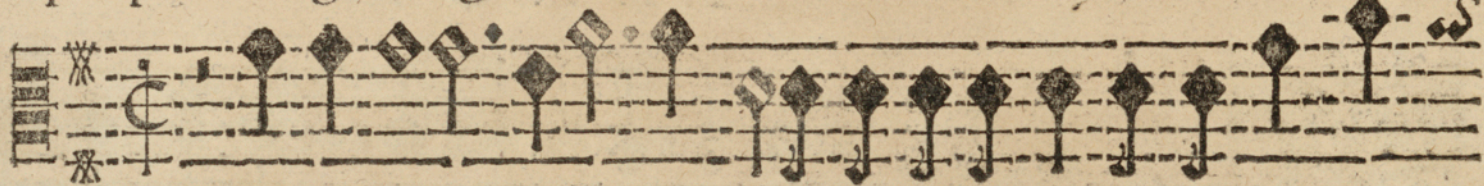
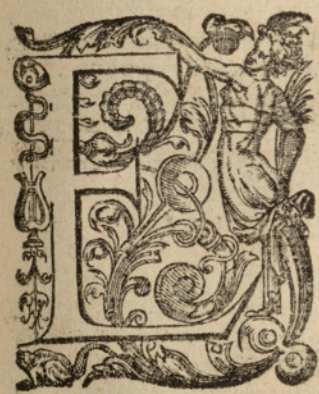
mus te.

Gratias agimus



tibi propter magnam glo-

riam tu-



T in ter-

ra pax hominibus bonæ volun-

*lentement.*

tatis.

Benedi-

ci-

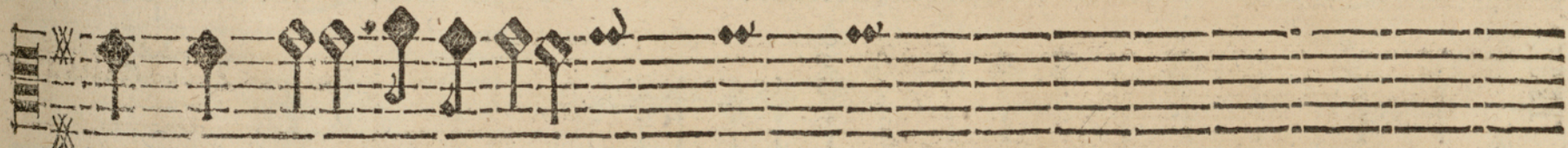
mus te.

Adoramus te.



Glorificamus te. Gratias agimus tibi

propter



magnam glo- riam tu-

S V P E R I V S.



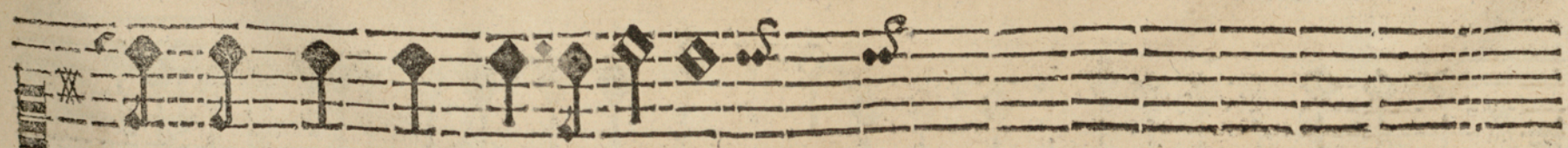
Glorificamus

te.

Gratias

agimus

tibi



propter magnam gloriam tu-



Audi & vide.



Domine Deus R. Domine Fili.



Domine Deus A.

Qui tollis.



Qui tollis.

T E N O R.



am. Domine Deus Rex caelestis, Deus Pater omnipotens.



Domine Fili unigenitue Iesu Christe. Filius Pa-



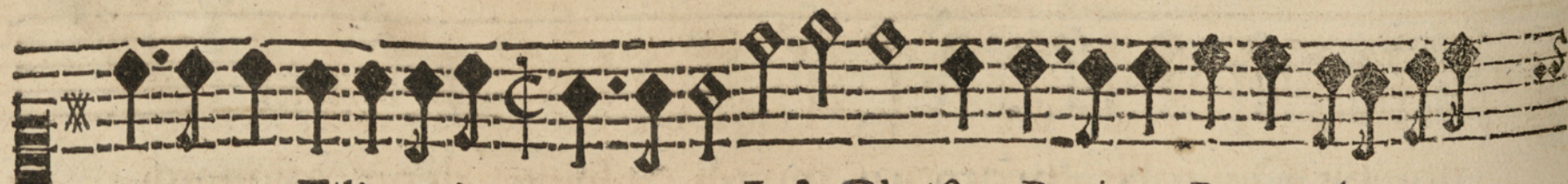
tris. Qui tollis peccata mundi, misere- re no- bis. Qui tollis peccata



mundi, suscipe deprecationem no-



am. Domine Deus Rex caelestis, Deus Pater omnipotens.



Domine Fili uni- genite Iesu Christe. Domine Deus A- gnus





am. Domine Fili unigenite Iesu Christe. Filius



Pa- tris. Qui tollis peccata mundi, misere- re nobis. Qui



tollis peccata mundi, suscipe deprecationem no-

## CONTRA.



am. Domine Deus Rex caelestis, Deus Pater omnipo- tens. Domine



Fili unigenite Ie- su Chri- ste. Domine Deus a- gnus Dei,



Filius Patris. Qui tollis peccata mundi, misere re no-



bis. Qui tollis peccata mundi, suscipe deprecationem no-



Dei, Filius Pa- tris. Qui tollis peccata mun- di, misere- re



no- bis. Qui tollis peccata mundi, suscipe deprecationem no-



Audi & vide.

Qui sedes. Quoniam. Tu solus Altissimus.

cum sancto.

TENOR.

stram. Qui sedes ad dexteram Pa- tris, misere- re no- bis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altis- simus Iesu Chri- ste. in gloria Dei Patris.

A- men.

SVPERIVS.

stram. misere- re no- bis. Quoniam tu solus sanctus. Tu solus Altis- simus Iesu Chri- ste. Cum san- cto Spi- ritu in gloria Dei Patris. Amen.





stram. misere nobis. Quoniam tu solus sanctus.



Tu solus Altis- simus Iesu Chri- ste. in gloria



Dei Patris Amen.

## CONTRA.



stram. misere- re no- bis. Quoniam tu solus



sanctus. Tu solus Altissimus Iesu Chri- ste. Cū san- cto Spi-



ritu in gloriam Dei Patris. A- men.



Audi & vide.



Atrem.

Vi-



sibilium.

Et in unum.

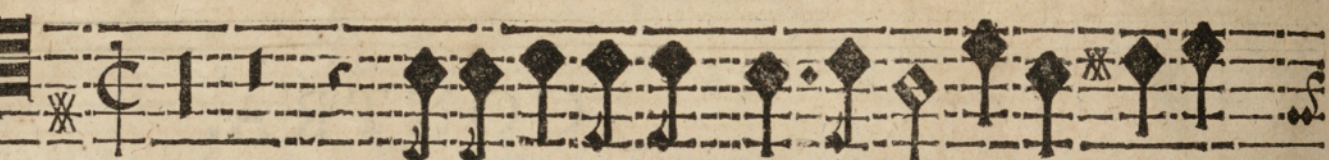


Et ex Patre.

Deum de Deo.



T E N O R.



Atrem.

Visibilem. omnium & invisi-



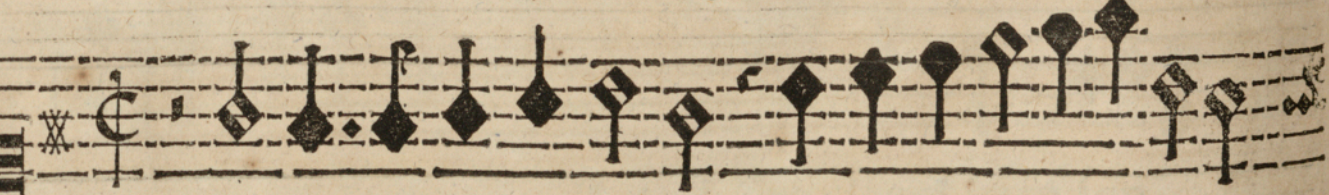
bi- lium. Et in unum Dominum Iesum Chri- stum Filium



Dei unige- nitum. Et ex Patre na- tum ante omnia sæcula. Deum de



Deo lumen de lumine Deum verum de Deo ve-



Atrem omnipotentem.

Factorem cali & ter-



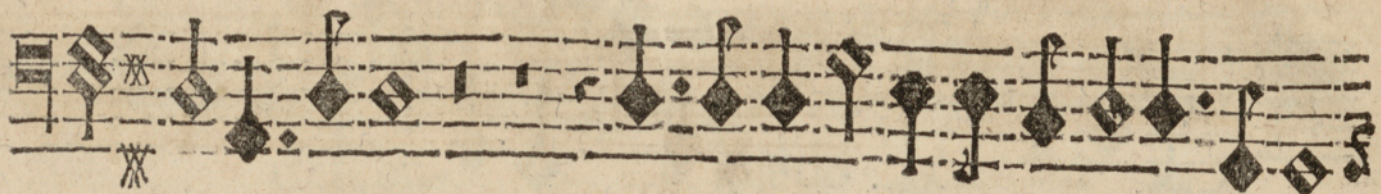
ra. Visiblem omnium & invisibi- lium,





Atrem.

Visibilem omnium, &amp; invisi-



bi- lium.

Filius Dei uni ge- nitum.



ante omnia sæcula.

Deum verum de Deo ve-

## CONTRA.



Atrem.

Visibilem omnium, &amp; invisibi-

li-



um. Et in unum Dominum Iesum Chri- stum Filium



Dei unigenitum.

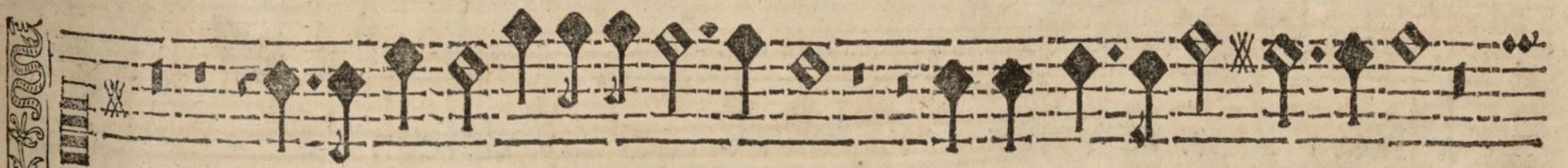
ante omnia sæcula.

Deum de Deo



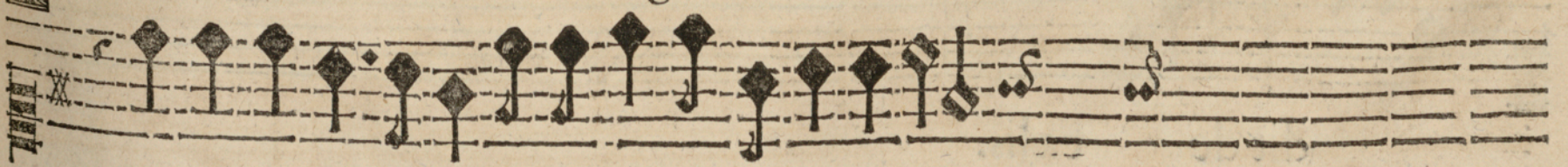
Deum verum de Deo ve-

## S V P E R I U S.



Filius Dei uni genitum.

ante omnia sæcula.



lumen de lumine, Deum verum de Deo ve-



# Audi & vide.

Genitum. Qui propter

## TENOR.

ro. perquem omnia facta sunt. Et propter nostram salu- tem  
descen- dit de cæ- lis.

## SVPERIVS.

ro. Genitum non fa- ctum consubstantialem Pa- tri, Perque omni-  
a facta sunt. Qui propter nos homines, descen-  
dit de cælis.





ro.

perquem omnia facta sunt. &amp; Propter



nostram salu-

tem.

descen-

dit de cæ- lis.

## CONTRA.



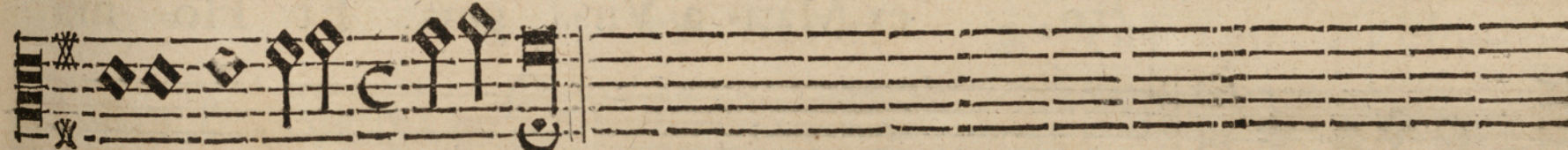
ro.

Genitum non fa- ctum consubstantialem Pa- tri, perquem.



omnia facta sunt. Qui propter nos homines,

Descen-



dit de cæ- lis.



Audi & vide.



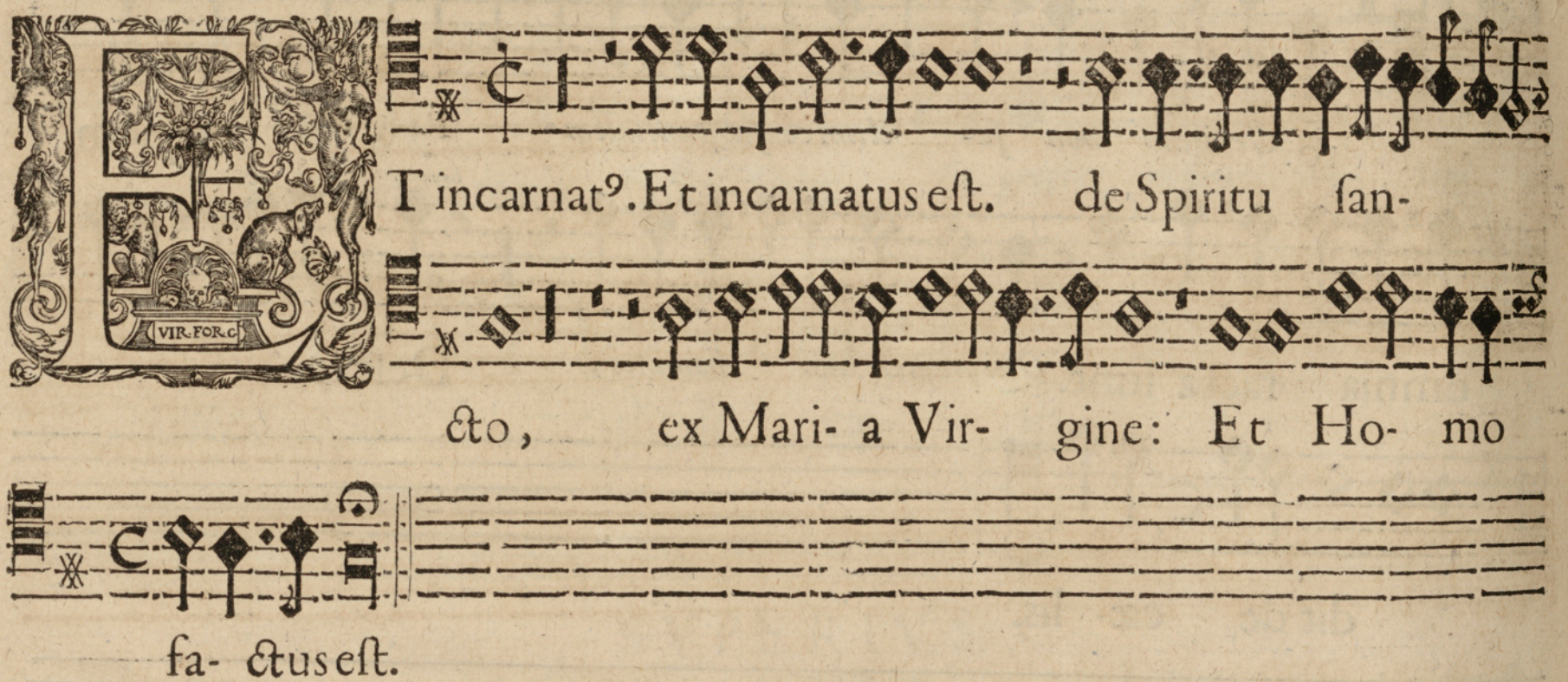
**E** incarnatus est.

Et

homo.

Detailed description: This block contains the musical notation for the Soprano part of the Gloria. It begins with a large, ornate initial 'E' decorated with floral and foliate motifs. The text 'E incarnatus est.' is written below the first staff. The music is written on two staves with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. Above the staves, there are several numbers (6, 6, 6, 4, 2, 6, 7, 4, 3, 1, 7, 6, 4, 6, 3, 4, 6, 7, 6) which likely represent fingerings or breath marks. The word 'Et' appears at the end of the first system, and 'homo.' appears at the end of the second system.

TENOR.




**T** incarnatus. Et incarnatus est. de Spiritu fan-

cto, ex Mari- a Vir- gine: Et Ho- mo

fa- ctus est.

Detailed description: This block contains the musical notation for the Tenor part of the Gloria. It begins with a large, ornate initial 'T' decorated with floral and foliate motifs. The text 'T incarnatus. Et incarnatus est. de Spiritu fan-' is written below the first staff. The music is written on two staves with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. Above the staves, there are several numbers (6, 6, 6, 4, 2, 6, 7, 4, 3, 1, 7, 6, 4, 6, 3, 4, 6, 7, 6) which likely represent fingerings or breath marks. The words 'cto, ex Mari- a Vir- gine: Et Ho- mo' appear at the end of the first system, and 'fa- ctus est.' appears at the end of the second system.

SVPERIVS.



**T** incarnatus est de Spi- ritu

fan- cto, ex Ma-ri- a Vir- gi-

Detailed description: This block contains the musical notation for the Superius part of the Gloria. It begins with a large, ornate initial 'T' decorated with floral and foliate motifs. The text 'T incarnatus est de Spi- ritu' is written below the first staff. The music is written on two staves with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. Above the staves, there are several numbers (6, 6, 6, 4, 2, 6, 7, 4, 3, 1, 7, 6, 4, 6, 3, 4, 6, 7, 6) which likely represent fingerings or breath marks. The words 'fan- cto, ex Ma-ri- a Vir- gi-' appear at the end of the first system, and 'fa- ctus est.' appears at the end of the second system.





**E** Incarnatus Et incarnatus est de Spi- ritu  
sancto, ex Ma- ria Virgine: Et Ho- mo  
fa- ctus est.

## CONTRA.



**E** Incarnat<sup>9</sup>. Et incarnatus est de Spi- ritu san-  
cto, ex Ma- ri- a Vir- gine: Et Ho-  
mo factus est.

## SUPERIUS.



**E** ne: Et Ho- mo fa- ctus est.



Trium voc.

Audi & vide.



Rucifixus.



Et resurrexit.



Et ascendit.

TENOR.



Rucifixus etiam pro no- bis sub Pontio Pi-



lato: pas-

sus & se-



pultus

est.

Et resurre-

xit tertia die

secundum scri-



ptu- ras,

Se-

det ad dexteram Pa-



Rucifixus.

Crucifixus

etiam

pro- no-

bis. sub Pontio



Pila-

to: pas-

sus & sepultus est.



BASSVS.

CRUCIFIXVS TACET.

CONTRA.



Crucifixus. Crucifixus etiam pro nobis sub Pontio Pila-

to: pas- sus & sepultus est.

Et resurre- xit tertia die secundum scriptu-

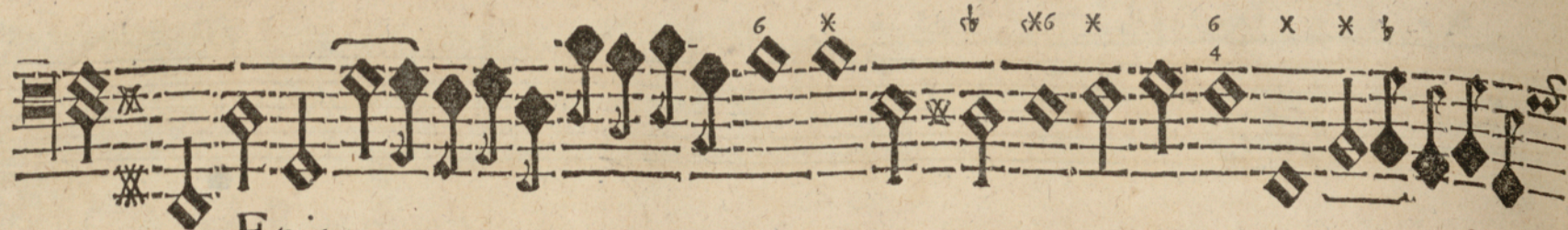
ras, Et ascen- dit in calum sedet ad dexteram Pa-

Et resurre- xit tertia die secundum scri- pturas. Et af-

cen- dit in calum se- det ad dexteram Pa-



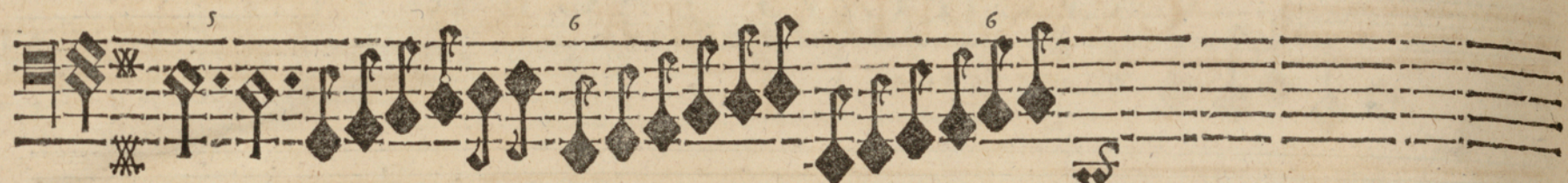
# Audi & vide.



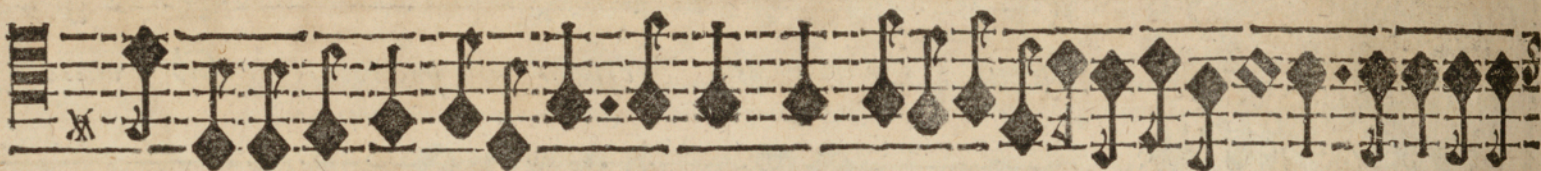
Et iterum.



Cujus regni.



## TENOR.



tris. Et iterum ven- turus est cum glo- ria judi-



care vivos & mortuos. Cujus regni non e-



rit fi- nis. non erit, non erit Cujus



regni non e- rit fi-



tris. Et iterum ven- turus est cum glo- ria judi-



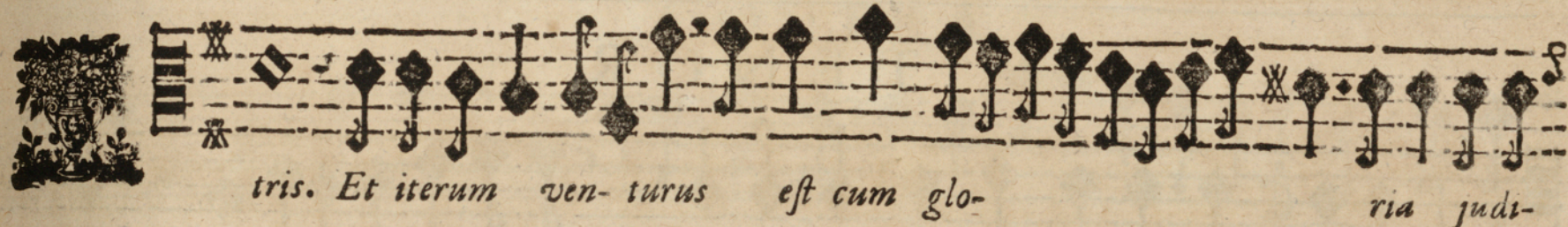
care vi- vos & mortuos. Cujus regni non



BASSVS.

CRUCIFIXVS TACET.

CONTRA.





# Audi & vide.



Et in spiritum. Qui ex patre. Et unam.

## T E N O R.



nis. Et in Spiritum sanctum Dominum, & vivifican- tem. Qui cū  
Patre & Filio simul adora- tur, & cōglorificatur. Qui lo-  
cutus est per Prophe- tas. Catholicam, & Apostolicam Ecclesi-

## S V P E R I V S.



erit. Et in Spiritum Sanctum Dominum, & vivifican- tem. Qui ex  
Patre, Filioque procedit. Qui cum Patre simul adora- tur, &





Et in Spiritum sanctum Dominum, & vivificantem. Qui cū  
 Patre & Filio simul adora- tur, & cōglori- fi- catur. Qui lo-  
 cutus est per Prophetas. Catholicam, & Apostolicam Ecclesi-

## CONTRA.



Et in Spiritum Sanctū Dominum, & vivifican- tem. *Qui ex*  
*Patre, procedit.* Qui cum Patre simul adora- tur, & conglori- fi-  
 catur. Qui locutus est per prophe- tas. Catholicam. & Apostolicam Ec-  
 cle- si-

## SUPERIUS.



conglori- fi- catur. Qui locutus est per Prophetas. *Et unam sanctam Ca-*  
 tholicam. & Apostolicam Eccle- si-

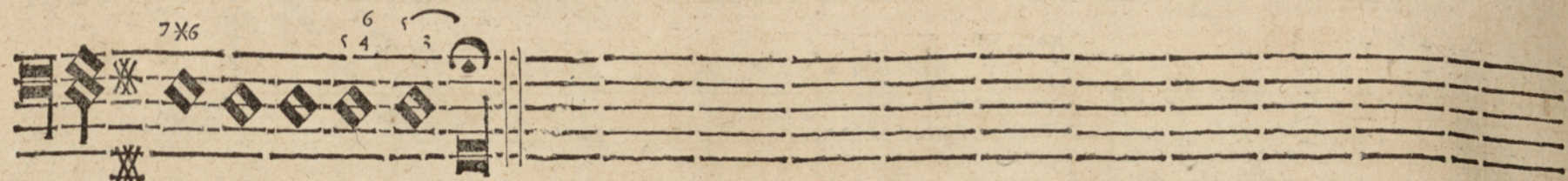


Audi & vide.



Confiteor.

Et vitam.



Amen.

TENOR.



am.

Confiteor

unum Bap̄tisma

in remissionem

pecca- to-



rum.

Et expecto resurrectionem mortuorum.

A-

men.

SVPERIVS.

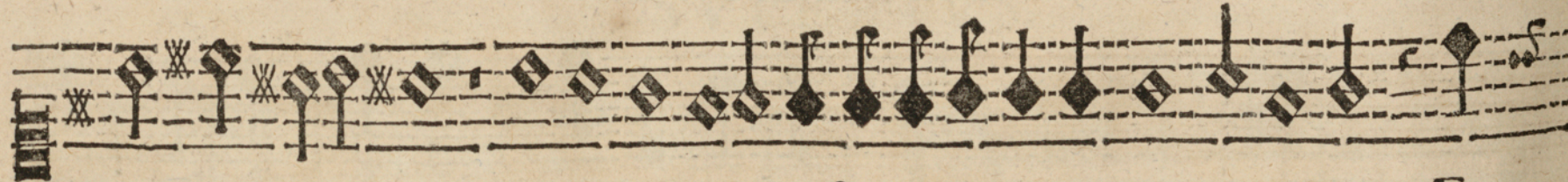


am.

*Confiteor*

unum Baptisma

*in remissionem*



peccato-

*rum.*

Et expecto

resurrexionem mortuorum.

Et



vitam

*venturi*

La-

culi.

A. men.

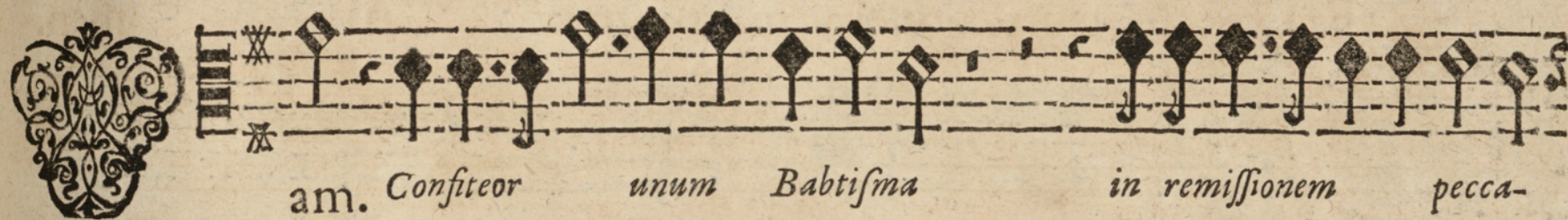




am.

Et expe- cto resurrectionem mortuorum. Amen.

## CONTRA.



am. Confiteor

unum

Bapisma

in remissionem

pecca-



to-

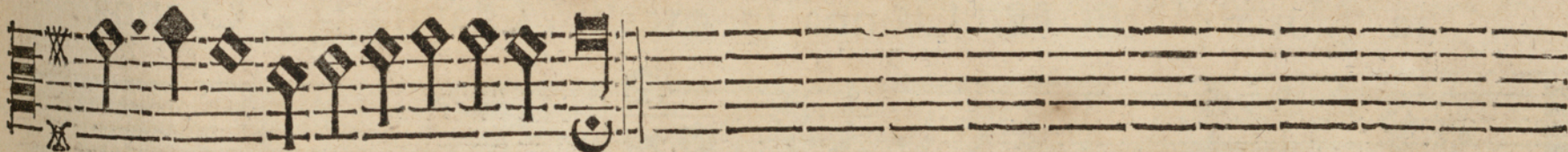
rum.

Et expec-

cto

resurrectionem mortuorum.

Et vitam venturi-



saculi.

A-

men.



Audi & vide.



Anctus.



Dominus Deus.

Pleni sunt.

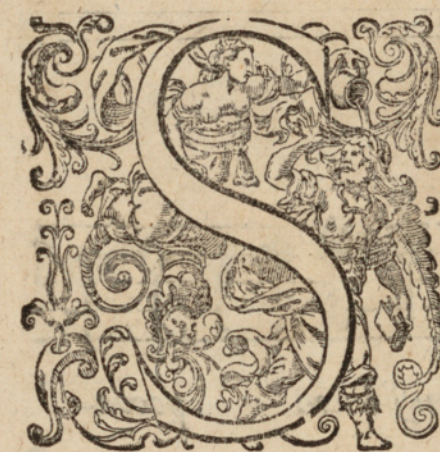


Osanna.



Osanna.

T E N O R.



An-ctus, San-ctus, San-ctus,



Dominus Deus sabaoth.

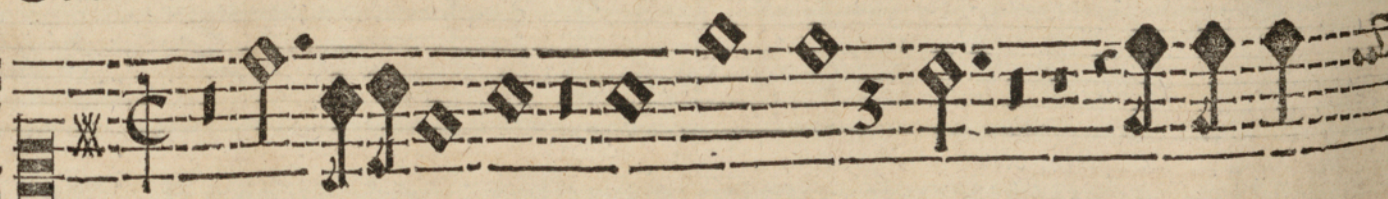
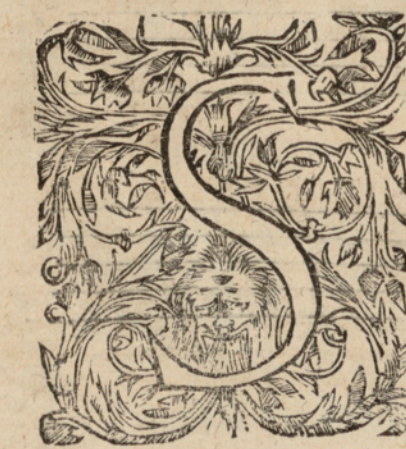
Pleni sunt cæli & ter-



ra gloria tu- a. Osanna in excelsis. Osanna Osanna



in excelsis. Osanna Osanna in excel- sis.

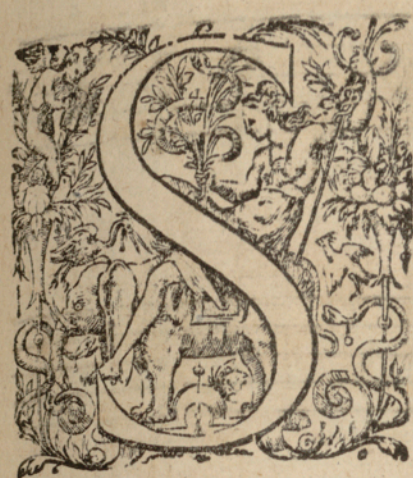


An-ctus, Sanctus, Sanctus, Dominus



Deus faba- oth. Pleni sunt cæli & ter- ra gloria





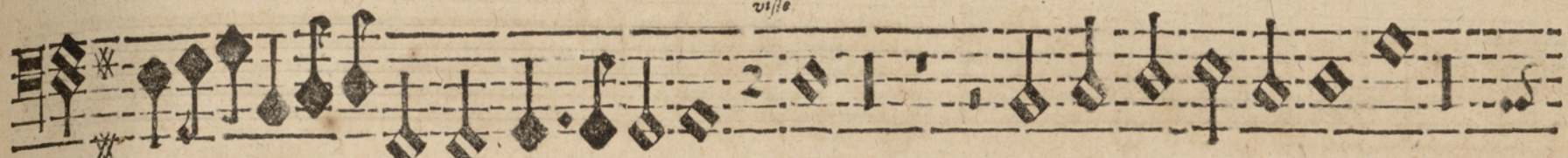
An-ctus, San-

ctus, Sāct⁹ Domin⁹



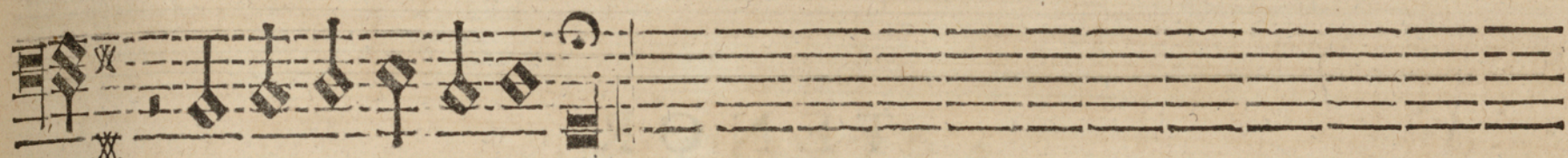
Deus sabaoth.

Pleni sunt cæli &amp; ter-

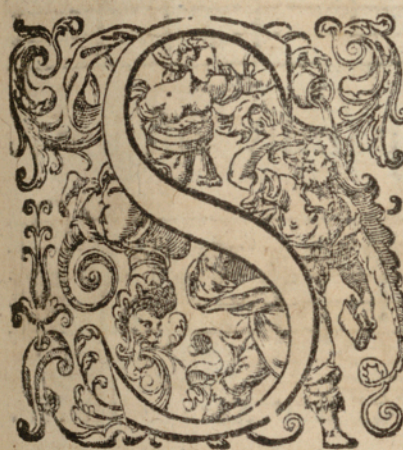


ra gloria tu- a.

Osanna in excelsis.



Osanna in excelsis.



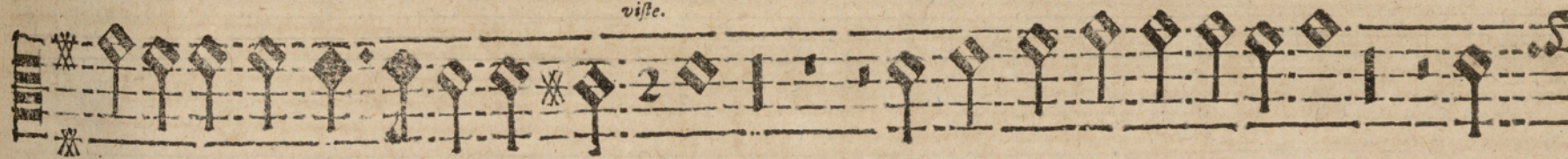
An-ctus, San-

ctus, San-ctus,



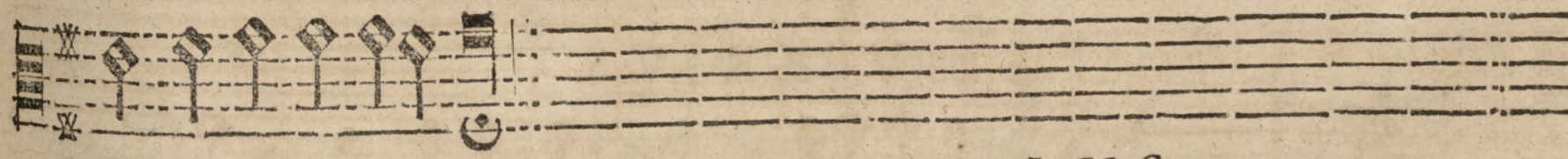
Dominus Deus sabaoth.

Pleni sunt cæli &amp; ter-



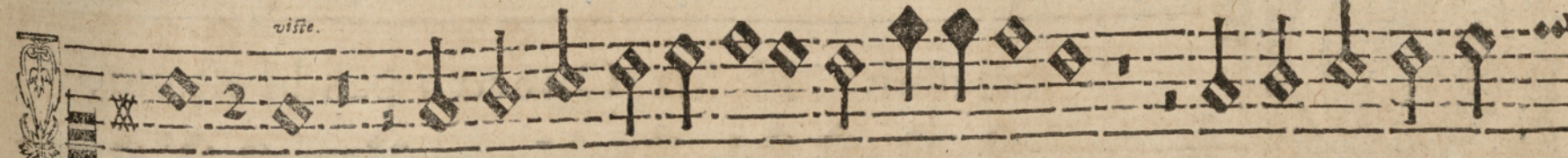
ra gloria tu- a.

Osanna in excel- sis. O-



sanna in excel- sis.

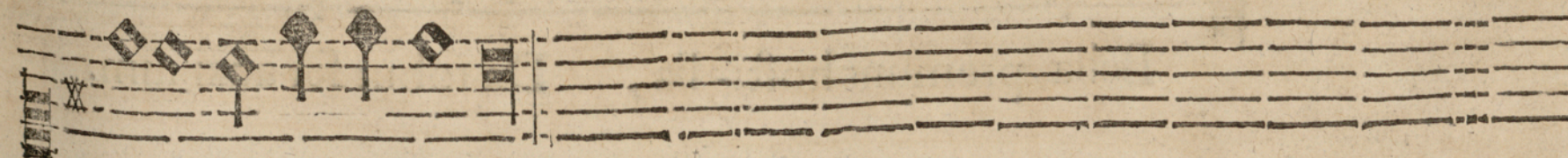
S V P E R I V S.



tu- a.

Osanna in excel- sis. in excelsis.

Osanna in e-



xcel- sis. in excelsis.

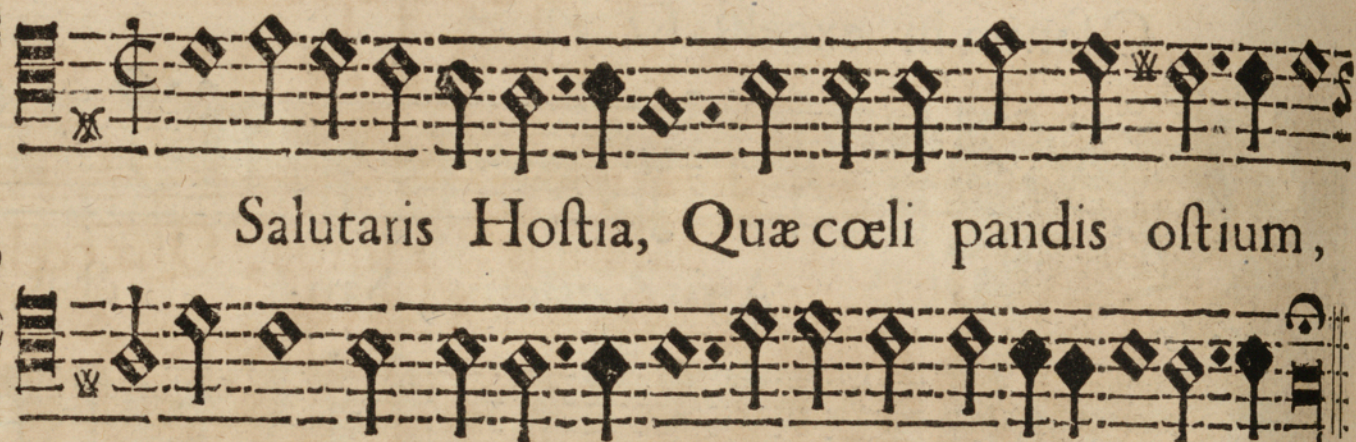


Audi & vide.



Salutaris.

TENOR.



Salutaris Hostia, Quæ cœli pandis ostium,

Bella premunt ostilia, Darobur fer auxi- lium.

SVPERIVS.



Salutaris Hostia, Quæ cœli pandis ostium,

Bella premunt hosti- lia, Da robur fer auxilium.



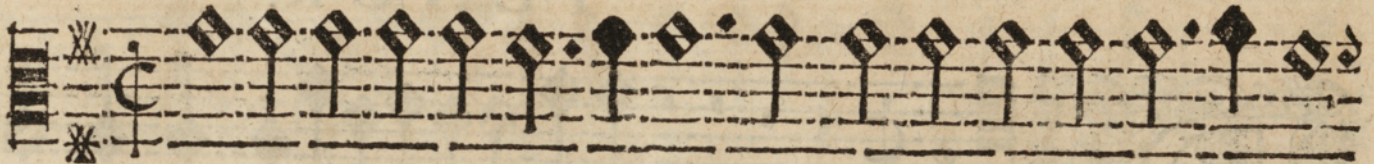


Salutaris Hostia, Quæ cœli pandis ostium,



Bella premunt hostilia, Darobur fer auxilium.

## CONTRA.



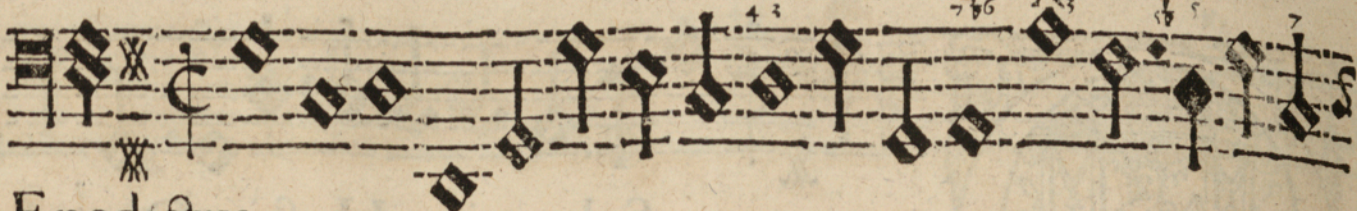
Salutaris Hostia, Quæ cœli pandis ostium,



Bella premunt Hostilia, Darobur fer auxi- lum.



Audi & vide.

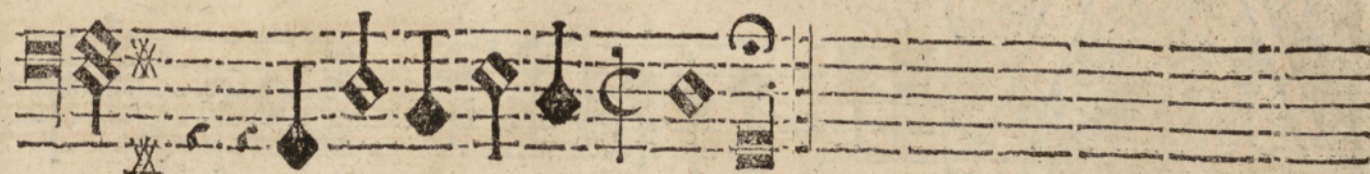






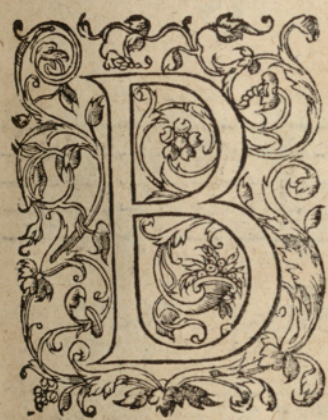
Benedictus.

Osanna in excel- sis.



Osanna in e- xcel sis.

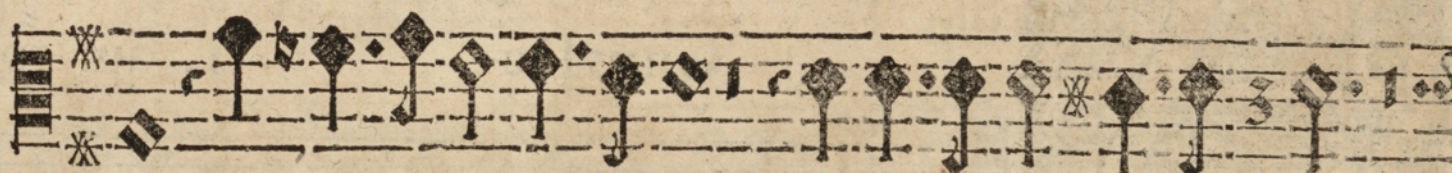
## C O N T R A.



Benedi-

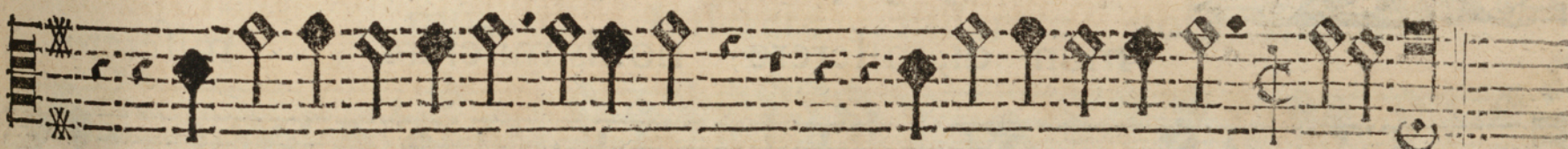
ctus qui ve-

nit in nomine Domi-



ni. in nomine Domini.

in nomine Domi- ni.

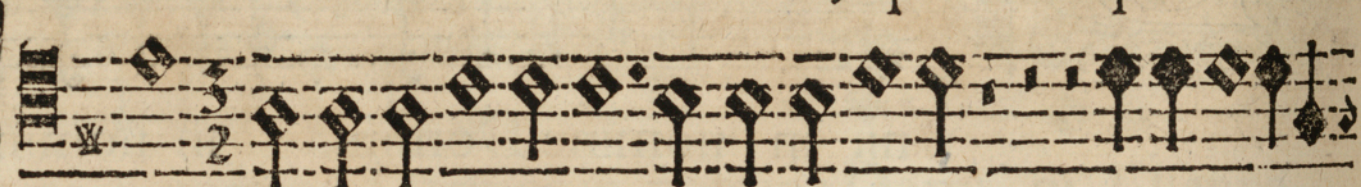
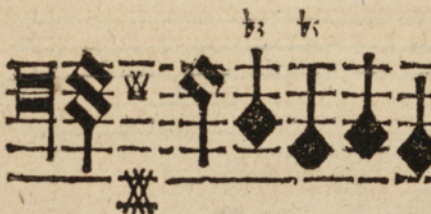
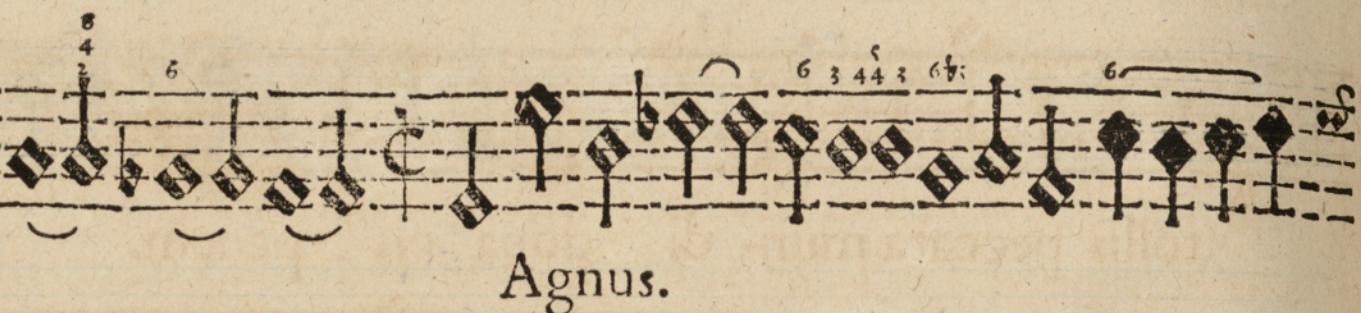


Osanna in excel- sis.

Osanna in excel- sis.



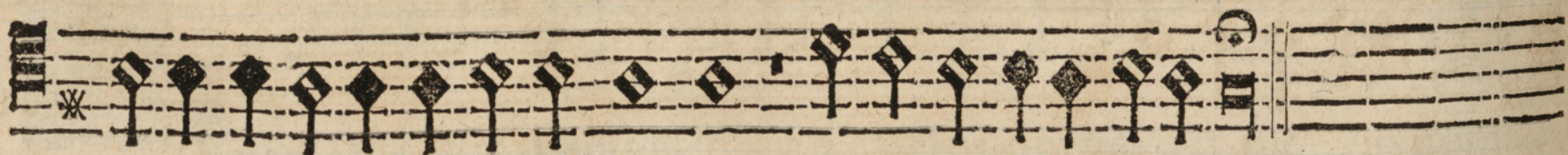
Audi & vide.



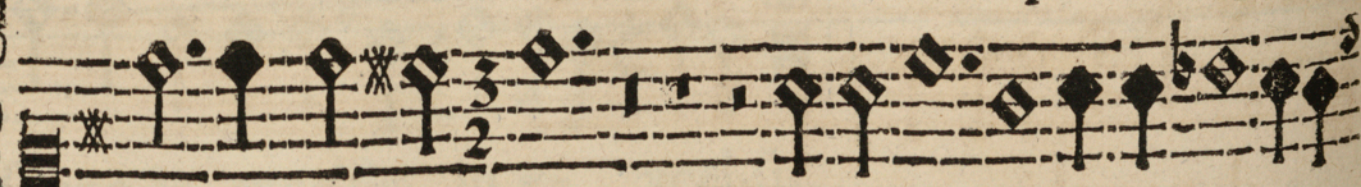
mun- di, miserere nobis. miserere miserere



no- bis. Agnus De- i, qui tollis peccata mundi, Agn<sup>9</sup>

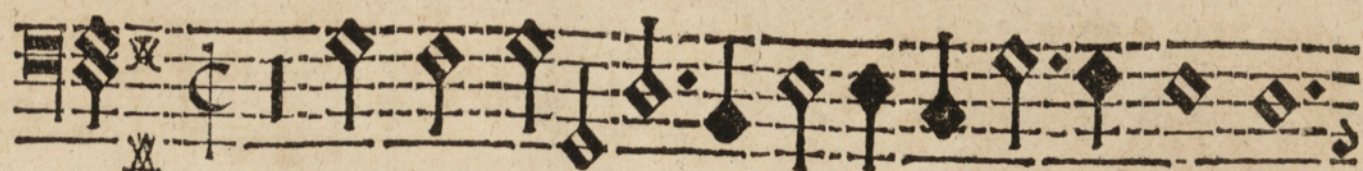
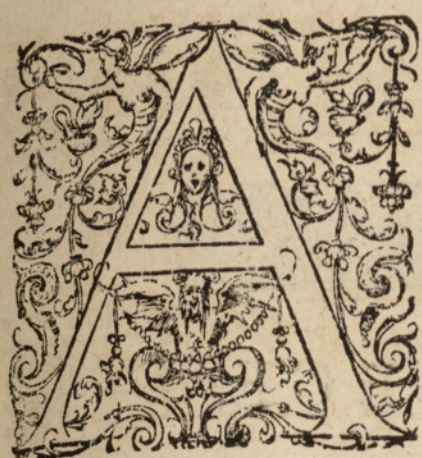


Dei, qui tollis peccata mundi, miserere no- bis.



cata mun- di, miserere miserere





gnus De- i, qui tollis peccata mundi,

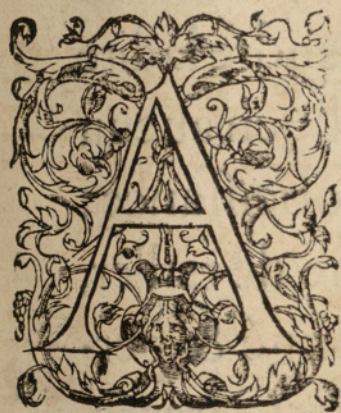


mifere- re no- bis. Agnus Dei, qui

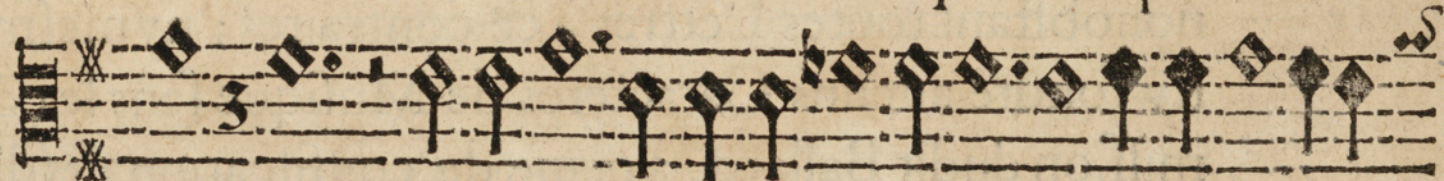


tollis peccata mun- di, dona eis pacem.

## CONTRA.



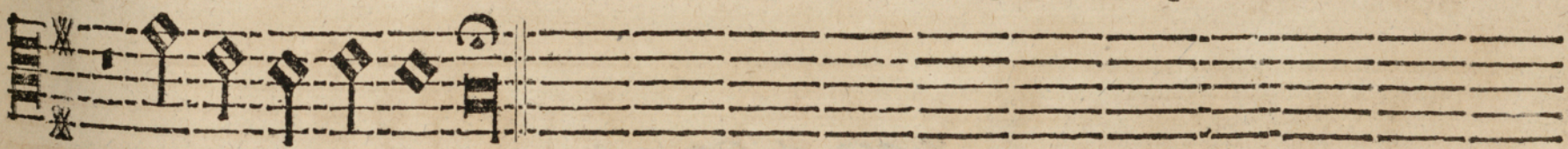
Gnus De- i, qui tollis peccata



mun- di, miferere miferere nobis. miferere



no- bis. mifere- re no- bis. qui tollis peccata mun- di,

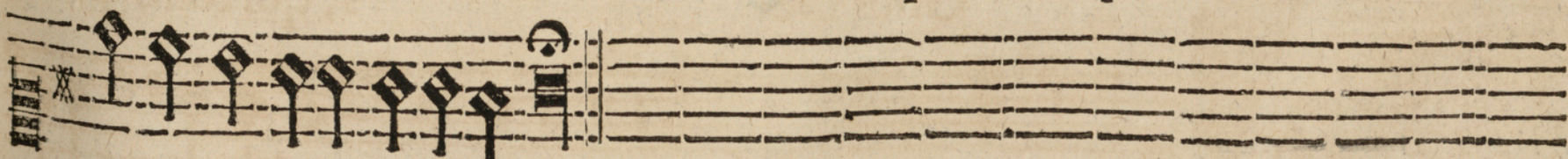


dona nobis pacem.

## SUPERIUS.



no- bis. mifere- re nobis. qui tollis peccata mun- di,



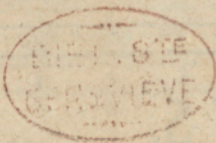
dona nobis pa- cem.





## EXTRAIT DV PRIVILEGE.

**P**Ar Lettres Patentes du Roy données à Arras le onzième jour du mois de May, l'an de grace mil six cent soixante-treize. Signées LOUIS: Et plus bas, Par le Roy, Colbert; Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Par lesquelles il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'imprimer, faire imprimer, vendre & distribuer toute sorte de Musique, tant vocale qu'instrumentale, de to<sup>9</sup> Autheurs: Faisant défences à toutes autres personnes de quelque condition & qualité qu'ils soiēt, d'entreprendre ou faire entreprendre ladite impressiō de Musique, ny autre chose cōcernant icelle en aucun lieu de ce Royaume, Terres & Seigneuries de son obeïssance: nonobstant toutes Lettres à ce contraires; ny mesme de tailler, ny fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres. Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.





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